The Alfred I. duPont-Columbia University Survey and Awards in Broadcast Journalism

A Report from the Director, Marvin G. Barrett

for the year 1972 - 1973

December 1973

The fourth DuPont-Columbia Survey of Broadcast Journalism was published in March 1973. The fifth is scheduled for fall 1974. The following report contains interim comments on the season of 1972-1973.

The Alfred I. duPont Awards established by Jessie Ball duPont in memory of her husband to honor public service and outstanding news commentary by the nation's broadcasters have existed now for 30 years.

In 1968, the Columbia University Graduate School of Journalism was invited to administer the awards. At that time it was decided to expand the program by making regular surveys upon which five to ten awards - for excellence in broadcast journalism - would be based. Periodic reports growing from the surveys would appraise the state of news and public affairs broadcasting. By naming the sluggards and villains as well as the heroes, we hoped to put the achievement of the nation's best broadcast journalists in proper perspective.

In March 1968, we had little idea of the importance and magnitude of the task we had undertaken. Then came the murders of Martin Luther King and Robert Kennedy, the race and student upheavals, the Democratic convention of 1968 and eventually, on the eve of our first Awards Ceremony and the publication of our first Survey, Vice-President Agnew's Des Moines speech attacking the network newsmen as "a tiny, enclosed fraternity of privileged men elected by no one and enjoying a monopoly sanctioned and licensed by government."

The issue was joined and the full importance of broadcast journalism to all Americans was dramatically acknowledged. In the years that followed the courage, skill and forebearance of all journalists, but particularly those in the broadcast media, was tested as never before.

However, the DuPont Survey and Awards are not concerned only with the large national picture. Since 1968, the staff and jurors have spent a minimum of a month each summer screening the best journalism from local stations as well. The material considered represents the tip of an enormous pyramid which includes, in addition to the day-to-day monitoring of network news and public affairs, the local observations of 65 DuPont correspondents and the recommendations of such attentive and concerned national service organizations as the League of Women Voters, the Y.W.C.A., and the American Association of University Women. Finally, the news directors of the principal radio and TV stations in all 50 states have been invited to submit their best work and to comment on their own operations and on broadcast journalism in general. More than a thousand have taken part since the Surveys began.

Five years ago the quality of the exhibits, particularly those from local TV stations, however worthy and well-meant, was unprepossessing. The subject matter tended to be parochial; the technical competence frequently was low.

By this past summer, the jurors found the situation greatly changed. Five years ago there was one local documentary which the DuPont jurors found comparable in scope and technique to the best network product. This year there were dozens. The same improvement was noted in other areas of news and public affairs.

The problem of giving credit where credit was due was only partly solved by voting eleven citations for distinction in addition to nine DuPont-Columbia Awards for excellence in broadcast journalism. The awards and citations still left unhonored a large number of journalists who rivaled former prize winners in seriousness and skill.

Local broadcasters were deep into subjects that they had seldom had

the will, skill or money to explore in years past except at the most superficial level - the energy crisis, pollution, land use, law and order, urban decay, minorities, TV journalism itself. Beginning with their local expression, broadcasters opened the problems out to include their national and international aspects. The results, firmly grounded in familiar detail, were frequently more meaningful than their necessarily wide-angled network equivalents. This year only four out of 20 award and citation winners, were the work of network news departments and it was not necessarily because the networks had had an off year.

Chances had been taken, investigations and experiments launched by local stations that networks with their vast budgets and unwillingness to fail could not frequently risk. The off-network product often had a human dimension, an originality and freshness, a broadmindedness along with a specificity that the central operations missed.

It would be dishonest, however, not to point out that there were still a great many stations not heard from, or reported on negatively by our informants, offering little or nothing in news and public affairs worth a juror's time and attention. The do-nothings outnumbered their betters five to one and among them were some of the nation's most profitable broadcast operations.

Further, there was the ungrateful consideration that however splendid the examples the DuPont jurors were privileged to see, these hours of splendor, even on stations (and networks) most dedicated to news and public affairs, were few and far between. And, in a few conspicuous and painful instances, the hours were declining in frequency. Some of yesterday's heroes had apparently lost the will to fight.

For however glossy their final appearance on the air, the DuPont prize winners still represented the end of a long struggle against unfavorable odds.

The achievement of the broadcast journalist was all the more impressive when you acknowledged that to dig up a difficult story or pin down a slippery one remained only a small part of his ordeal, an ordeal that in the past five years had in many ways increased rather than diminished.

Ironically, those responsible for the discomfort of broadcast journalists were often responsible -- willingly or not -- for their triumphs. At various times these friendly enemies assumed the guise of government official, management, sponsor, public and of the broadcast journalist himself.

According to DuPont correspondents and station news directors reporting to the Survey on the period: July 1st, 1972 to June 30th, 1973, from which this year's winners were selected, the enemies of excellence were still there. Attempts at government interference peaked, dramatically declined and then rose again. Management became both more enthusiastic and more intrusive. Sponsors, with a few significant exceptions, continued to withhold their support (except for the sure thing). However, the public seemed to lose some of its apathy. And the newsmen themselves, after beginning the year in desperation, ended it with a surge of hope.

Government threats, carefully orchestrated, reached a climax mid-season when in December, President Nixon's principal broadcast advisor, Clay T. Whitehead, told a meeting of Sigma Delta Chi in Indianapolis: "Station managers and network officials who fail to act to correct imbalance or consistent bias from the networks or who acquiesce by silence can only be considered willing participants, to be held fully accountable by the broadcaster's community at license renewal time."

If he expected local stations, traditionally more conservative than networks, to rush to his support in an obvious attempt to inhibit network news

operations, he was disappointed. Of over 200 stations reporting their reactions to the Survey, only 15 saw any merit in Mr. Whitehead's pointed suggestions. Many more perceived them as a threat to their own integrity no less than to the networks'.

Said one Virginia news director in favor:

> Personally, I agreed. The network bias, when it is obvious, is not shared by this part of the country. We broadcasters who accept the network news service should 'talk back' to it, and when we remain silent we default on a responsibility that any journalist should take seriously.

On the unfavorable side which outnumbered those in favor ten to one, a Middle-Western news man commented:

> I am not in the position to second guess the network newsmen, who have a great deal more information of the stories they cover at their disposal. I believe it is poor journalism to second guess reporters who have covered the story in the field. It's reporting from a point of ignorance rather than a point of informed intelligence. We have no intention of setting ourselves up as censors of the network newscasts.

From South Carolina:

> Either naive or peculiarly vicious. Could mean almost complete atrophy of meaningful national news coverage. I do not accept that there is 'consistent bias' nor that, if there is, it's practical to correct it at the local level. Function of local news departments is primarily local and area news.

From Kentucky:

> An obvious intimidation and threat directly from the White House - an attempt to censor all unfavorable news and very, very frightening - might have worked if the Administration had not gotten into trouble.

The Indianapolis speech was the culmination of a series of attacks against broadcasters which began with Vice-President Agnew's Des Moines statement in 1969. The attacks were admittedly intended to counteract or reverse a media attitude which the Administration saw as anti-Nixon and which most broadcasters saw as an attempt to maintain objectivity in the face of increasing

political pressures.

Apart from the Administration's hostility to broadcast journalists, which had expressed itself in proposed legislation and executive action (notably the vetoing of the bill proposing long-term funding of public TV) as well as outspoken criticism, there were the other continuing governmental threats. They included the shutting off of access by government agencies, the possibility of subpoenas and contempt charges, the uncertainty of the application of the First Amendment to broadcast journalism. More ambiguous in their effect on broadcast journalism were a flood of license challenges frequently connected with news and public affairs, and the Fairness Doctrine which more and more special pleaders like to invoke as justification for their contention that in a "controversial" story, every damaging fact had to be matched by a favorable one.

There were several attempts by broadcasters during the year to explain their predicament to the public at documentary length. None was more complete or lucid than KPIX San Francisco's "And Now the News" one of a series of hour-long Expanded Eyewitness News programs in prime time which dealt expertly with important local subjects and their national implications. Among the subjects were urban rapid transit, mental hospitals and their alternatives, and land use.

Unfortunately, after a season of local documentaries the equal of any in the nation, KPIX could still complain of lack of sponsor support and low ratings and the future of its Expanded Eyewitness News hours was reported uncertain.

The most successful attack from Washington remained that nebulous and yet potent one against the broadcaster's credibility. The endless accusations of bias and lack of balance were effective enough to loose a stream of invective against the networks from officials and the public which seemd to label all bad

news incredible. More than one news director saw his effectiveness decline in an inverse ratio to the realism of his reporting. On a national level, William Paley, the head of CBS, cancelled all analysis following presidential speeches, ostensibly to avoid the slightest appearance of unfairness.

By the time the network policy had been put into operation (it lasted 5 months), President Nixon had to fend off other challenges more damaging to his own credibility than any instant network news analysis. The year's, possibly the decade's most important story had broken - Watergate.

Watergate began and remained essentially a print investigation. However, it filled hours of broadcast time and was the occasion for hundreds of outspoken radio and TV commentaries and interviews. It changed the relationship between broadcasters and government drastically and perhaps permanently.

A news director in Birmingham Alabama commented:

> My personal opinion of the significance of Watergate is that it was journalism's finest hour...print journalism that is. Electronic journalism was a day late and a dollar short. But once electronic journalists began their coverage, it was far-ranging and comprehensive.

Another news director in Charleston, West Virginia wrote:

> Watergate came at a time when journalism was being threatened by a seemingly planned assault by government. It vindicated journalism of all charges made by an Administration that was intent on, I believe, breaking down the credibility of the press and subduing it.

And from the Mid-West:

> There is less public hostility toward the media in general and toward television specifically. It (Watergate) has boosted our credibility locally, and has created a better atmosphere for acceptance of local investigative reporting. And viewer comments about biased news coverage have decreased... Investigative reporting is suddenly fashionable.

Like this Mid-West news director, 17% of the stations reporting found a notable decrease in complaints of bias, a trend which they attributed directly

to Watergate.

Indeed, Watergate drastically reduced the effectiveness of the Administration's longstanding campaign against the networks. Although the President and his partisans eventually returned to the attack, it was from a severely compromised position and against an adversary whose morale had been dramatically improved.

Whatever broadcast journalists' part in breaking the story, Watergate was mentioned as a reason for new hope and self-respect by 72% of the newsmen reporting this year.

If Watergate strengthened the commercial networks and local stations in their resolve to stand firm against outside interference, it was possible that the unfolding scandal also saved public television's journalistic life.

Highly vulnerable to White House attack because of its dependence on government funding, the public TV network nonetheless was the first to commit itself to complete Watergate coverage. This important undertaking (51 days of coverage and more than 250 hours of prime time programming) made this the most visible event in broadcast history and gave Public TV its largest audiences to date. It also brought in a large amount of money. WNET/13 in New York totaled $310,000 in Watergate-related pledges and WPBT Miami got $33,000 from viewers in the first week of coverage. These were just two among dozens of public TV stations that profited from their own courage.

At the same time as it built audiences and increased income for its local affiliates, the Watergate coverage of NPACT, carried nationally by PBS, silenced some of public TV's most outspoken critics, and for the time being muted internal bickering in PTV's upper echelons.

Despite the most rugged 12 months in its history, public TV still was

responsible for four of a total of 20 DuPont-Columbia Awards and Citations. Two were strictly local efforts: KCET Los Angeles' outstanding regular coverage of its black and chicano communities, and KQED San Francisco's "The Great California Land Grab", a production by the station's nightly "Newsroom" giving the lurid local ramifications of a nationwide ecological and economic rip-off.

The other two PTV productions singled out by the jurors were broadcast coast-to-coast: Elizabeth Drew's admirable series of interview-portraits for NPACT, "Thirty Minutes With...", TV interrogation at its most informed and incisive, and Craig Gilbert's mind-boggling exercise in cinema verité for WNET/13, "An American Family", which set new limits to what a TV producer could ask for from an American audience in the way of patience and sympathy.

Another casualty of Watergate, along with White House credibility, was the myth of public apathy and indifference, a recurring complaint of news and public affairs directors reporting to the DuPont Survey in recent years.

Network officials were astonished, and in some measure appalled, when they discovered that what they had taken to be the most firmly entrenched (if least prepossessing) part of their schedule, daytime soap operas and game shows, had been outdrawn by Watergate. Those assumed bubble-heads, the nation's housewives, old folks and shut-ins, not only tolerated up to six hours of Senate hearings a day on four networks simultaneously, they gave the hearings a significant margin in the ratings over the fare they were supposed to be incurably addicted to, even after they had a choice.

A news director in North Carolina reported:

> At the outset we were swamped with calls complaining about the preemption of soap operas. Within two days, however, our phone calls and mail switched to the supportive side.

A Mid-Western news director added:

> On one occasion we had to delay broadcast of our Watergate session because of a previous and unalterable commitment to carry a major league ball game. We received literally hundreds of complaints from very angry viewers, by far the biggest outpouring of sentiment on Watergate coverage.

Public tolerance of non-political foibles of their fellow Americans was tested more frequently than ever during the year. Parallel with Watergate, "An American Family" exposed the viewer in a uniquely intimate way to such taboos as homosexuality and marital infidelity. Sexual abberations were explored unflinchingly and without the slightest indication of passing judgment by several stations including WNBC New York and WKYC Cleveland whose Montage series again demonstrated that local news staffs were not only capable of making a single high-quality documentary but could keep on making them through a full season. WTTG-TV Washington's series on transsexuals which ran for a full week in both its evening and midday newscasts was a virtuoso exercise in making the social outcast interesting, if not attractive. More appealing was NPACT's hour-long treatment of the disabled which gave a new insight into the engaging toughness of a minority knowing no racial, chronological or sexual boundaries.

Robert Northshield took another blameless minority, the orphaned and abandoned children of the Vietnamese war, and made an NBC TV essay "The Sins of The Fathers" which established him as the medium's unquestioned poet of the youthful innocent adrift in a violent and cruel grown-up world.

A local station, WITI-TV Milwaukee, did a remarkably thorough and humane exploration of a nationwide problem relating to the war: "The Post Vietnam Syndrome", a form of psychic trauma which in Wisconsin as elsewhere in the country had led to violence and misery for many veterans and their families.

Perhaps the most successful example of drawing the totally-rejected

to the average American viewer's attention was KGW-TV Portland, Oregon's "Death of a Sideshow", 90 prime time minutes on the inhabitants of the local skid row, one of the grimmest in the country. Before the program was over, the viewer not only had some understanding of Portland's lost men, but also of one of the nation's handsomest cities and where it might be heading. A one-shot mostly done on its own time over a period of 16 months by the station's tiny, fully-occupied news staff, the program demonstrated what a small hard-pressed news staff with a small budget could do to discomfit and inform its audience.

Viewer comments phoned in during the broadcast ranged from - "They are exploiting these people...this is terrible." - to - "This is what TV should be about...it should be rerun and put on national TV."

There was other evidence that public indifference to the troubling and unpleasant on TV might be moderating. With no attempt to jolly up their fare, the network newscasts appeared to be winning back the viewer who, according to statistics, had been drifting away from them during the past few years. The reversal of this disturbing trend could be interpreted as a vote of confidence and indication of a heightened popular concern about the things taking place in the nation and the world.

It could also reflect the steadily growing popularity of the adjacent local newscasts which according to a study made for the American Broadcasting Company, now outrated network news in 8 out of 10 of the top TV markets. In some cities the evening news was the single most viewed program on the TV schedule.

The phenomenal success of local news had become a mixed blessing for the news and public affairs departments concerned. Although, in many instances, high ratings meant larger staffs, higher budgets and more time on the air, success brought another less welcome form of attention.

One news head wrote:

> In the past year I've spoken with several news directors who are seriously considering other fields of endeavor...there aren't many major markets left where stations don't retain an outside media research and/or consulting service...which will screen your shows, critique them, tell you what you're doing wrong, suggest special features to include, etc., etc. Before too many good newsmen leave us, our managers and owners must come to grips with this very real problem...otherwise, what television news in the future will be is something none of us in the business will recognize...an entertaining half hour or hour with very little of import or significance within it.

A single consulting service, successful in raising its client's ratings, could affect the news activities of every station in the community.

According to the Columbia Journalism Review, over 120 stations are enjoying the continuing services of such consultants and this does not include the many who have retained them in the past and whose newscasts still bear the imprint of their advice.

Three news directors in Central California, where such outside counseling has dominated the market, gave their views. From a commercial station in Fresno:

> The trend to 'action' news has made viewers come to believe that headlines are news stories - news should be chummy and humorous - show biz. Attempts at depth and serious reporting are ignored. I can't help but feel we are our own worst enemies in over-gimmicking our product - then telling the public we're the greatest. It's destroying the whole idea of TV news for the masses.

From San Francisco:

> I'm concerned, as are most journalists, about the future of television news based on today's rush to discard journalistic value in favor of entertainment values. Consulting services play an important role for many stations in selecting the content and the people who report and present the news. To make newscasts more 'popular', stations cover more spot news, more emotional people-involvement stories and more consumer reports. While this makes for an interesting program, it does not alert viewers to the 'real' social, economic and political problems of their communities...it's rare that film stories can take more than 90 seconds...and most must be much shorter. Stations using this approach have dug deeply into the ratings of the stations broadcasting 'conventional' though interesting, well-produced newscasts.

Another San Francisco station commented:

> If these trends prove successful for a significant period of time on the local level, it is not unthinkable that the networks may also try to jump on the happy talk, rock news bandwagon. Certainly there has been network interest in having local O and O's or affiliates, follow the lightweight news flash style in order to provide big audiences for the net feeds.

In Florida, another news director commented:

> Within broadcasting itself, there is the question of where we are headed philosophically. And by that I mean the trend in news formats toward more entertainment in the body of a newscast. Call it 'happy talk' or 'humanized news', by any name the potential for harm to our profession has been vastly increased since its inception.
>
> Change, of course, is desirable within our industry. The technical advances of the last decade allow us to do our job better and faster all the time. But the 'happy talk' format is not the kind of change we should be seeking. It can easily lower credibility and does often limit the amount of actual news presented within a news program. It flies in the face of the traditions and standards of journalism, often going against the very fundamentals of our profession. Serious industry leaders should be working to eliminate the injurious elements of the format as it is practiced at many stations. But unfortunately, the ratings race has prohibited responsible action in many markets.
>
> Coupled to this problem is the rise in recent years of the consultant firm. These agencies have taken hold of many stations and virtually dictated news policy 'in absentia,' by the use of their research techniques. Too often stations with consultants end up trying to present news only as the research results suggest the people want. But lost in this concept is that a professional journalist should have the ability and news judgment to determine what is important and significant.

The manipulation of local news, which neither the networks nor the White House had been able to achieve, was making great strides in the name of statistics and audience and sponsor approval. On the surface, this process seemed to have nothing to do with satisfying someone's political or social bias. But the end result was much the same - to subvert serious coverage of controversial subjects.

The success of newscasting might have been expected to bolster conventional documentaries thanks to greater profits flowing back to the news and public affairs operation. In many cases it had the opposite effect. More than one news director rationalized that the growing audiences for newscasts justified breaking up major stories in order to get them before much larger groups than a conventional documentary would ever reach.

Mini-documentaries scattered in five-minute segments over a week of newscasts, according to this line of reasoning, could command many times the number of viewers that a half-hour or hour-long prime time program could. As more and more talent capable of producing first-rate documentaries was developed in stations across the country, witnessed by this year's phenomenal crop of full-scale, first-class projects, the mini-documentary became more and more prevalent. The full irony would be achieved when the mini-documentary advocate met the market researcher with his insistence that newscasts contain mainly headlines, features, and action items no more than 90 seconds in length.

Some examples of the mini-documentary format from network and local producers during the year were first-rate, adding substance to what all too often had to be a superficial and break-neck summary of the day's news. Two series on the energy crisis on CBS Morning and Evening News did a fine job on a subject which dominated TV throughout the year. Equally exhaustive local explorations on the same subject were produced as regular documentaries by WMAQ-TV Chicago and KRON San Francisco.

Another CBS Morning News series took a difficult subject, banks, and managed to make it interesting in short takes over a series of days. However, the best examples of the split-news story remained CBS Evening News crucial two-part treatment of Watergate in October 1972 (six months before the televised hearings began) and its devastating three-part essay on the Russian Wheat deal. Both were

delivered in segments much longer than the usual mini-documentary, probed deeply and demanded strict attention from the viewer.

Among the best local examples of this form of TV journalism which was growing in popularity and expertness were two series on WCCO-TV Minneapolis, one dealing with death in unflinching detail, the other with private security guards in the Twin Cities area. Other successful instances were WTOP Washington's series on builders and land speculators around the nation's capital and two extremely vivid series on food preparation and serving, one by WMAL-TV Washington and the other by WTVJ Miami.

Still, for full impact, the mini-documentary series had to wait on the reediting and consecutive presentation as full documentaries that many of the best of them received. An outstanding example was Geraldo Rivera's "The Littlest Junkie - A Children's Story", a potent and painful essay on the effect of heroin addiction on unborn children which first appeared in short segments on WABC-TV New York's evening newscast. As a half-hour documentary in prime time, it drew the highest rating for a news special in New York TV history.

Such mini-documentaries undoubtedly added quality and substance to the newscast addicted to the 45 second film clip. However, the presentation of serialized news stories as an alternative rather than a valuable supplement to a schedule of full-scale documentaries was alarming to anyone truly concerned for the quality and stature of broadcast journalism. Here the example of radio where documentaries had been reduced to 'actualities' and 'actualities' to hourly headlines all in the name of pleasing the audience was an edifying and grim one.

Radio was almost, but not quite, a journalistic desert. Most major markets seemed to have at least one station capable of producing a decent newscast or documentary, whether they did so or not. Some smaller markets frequently did better. Radio Station WJBO of Baton Rouge, Louisiana had an outstanding record

in investigative reporting last year which included uncovering several local government scandals involving bribery and fraud leading to indictments as well as a $4.5 million suit for slander.

In the field of broadcast editorials no one's record surpassed that of KNX Los Angeles which not only spoke out eloquently on important community issues, but reached out to bring in voices in the community who might not agree but could speak with equal authority and conviction on matters of controversy and concern. The result was one of the nation's most effective broadcasting forums.

The TV documentary, the form which remained the most demanding and rewarding in the repertoire of all journalism, was under attack on grounds other than its ability to gain and hold a maximum audience. The man responsible for "Death of a Sideshow" wrote about his experience:

> No prospective sponsor wanted to attach his name to it. Our advertisers, most of whom professed a sincere concern about the community of which they are an important part, shy away from buying programs which are designed to point and often times offer solutions to troubled areas of that community. It is difficult to continue to do significant documentaries without sponsorship because of the enormous costs involved. We still do them, but at a tremendous loss, and on a far less frequent basis than we would like. These reluctant advertisers will sink thousands of dollars into entertainment and fringe specials.

A Middle-Western news director said:

> It is tough to get local firms to sponsor a news program when the content of that program tends to criticize the local establishment. But the 'local establishment' political and otherwise must be kept under careful scrutiny and in our market other media seem to have abdicated that responsibility in favor of dollars.

PTV stations had allied problems. One reported:

> As a public television station, KQED does not have any 'sponsors'. The station does seek underwriting. Such underwriting has been somewhat harder to get in recent years. Many firms give as the reason..or excuse...the station's news program, Newsroom, and its allegedly liberal stance. It is quite possible that

administrative criticism has made it possible for some corporations to feel vindicated in turning down KQED's funding requests.

If advertisers in many markets lined up for newscasts, and one third of the stations reporting to the Survey claimed increased advertising in the news, they still shied away from documentaries.

Sponsors also continued to try to influence news reporting in all forms by threatening to withdraw support when the news displeased them. More instances than ever were reported this year, including attempts at court injunctions and million dollar law suits, all of them unsuccessful, most of them related to the increasing amount of consumer reporting on the air.

The ambivalence of broadcast newsmen's feelings toward the men who paid the bills (or at least channeled the public's money in their direction) was vividly witnessed - on air - coast-to-coast - by CBS News "You and The Commercial". In sixty carefully balanced minutes (without commercial interruption) the program asked searching questions about the motives and manners of TV's principal backers, the advertisers of America. The result was not only an exceptionally well-made, entertaining and illuminating program, but possibly the bravest network documentary of the year.

There was little competition in bravery. Despite the fact networks and local stations reported their highest income since 1969 when a business recession and the withdrawal of cigarette advertising temporarily reduced broadcasters' profits, slashed budget and schedules were not reinstated in many instances, at least so far as documentaries were concerned. Even the increased profits that the overall news and public affairs operations were undoubtedly bringing in were not likely to benefit the man who wanted space for treating an important idea at appropriate length.

In the expanding world of local news, 31% of the stations reported an

increase during the year in budget for newscasts, only 14% for documentaries. As for staff, 25% had added to their personnel for newscasts, 8% for documentaries. Investigative journalism, encouraged by the example of Watergate, did well this year with 15% of the stations reporting increased budgets and 8% more staff. In many instances this was the station's first specific commitment to this type of reporting.

WTIC Hartford not only gave full backing to a team of expert young investigative reporters, but allowed them a generous amount of air time as well. Probably the most distinguished of the excellent documentaries resulting was "The Nine Year Old in Norfolk Prison", an inquiry into the justice of the conviction of a mentally retarded 28-year-old black man for a brutal murder. Under their persistent examination, the evidence slowly eroded and a vivid picture of legal haste and callousness emerged. The investigators, John Sablón, black and Brad Davis, white, did similarly searching and interesting jobs on such diverse subjects as cancer remissions and the reconstruction of the last months of a young drug addict who was shot in a Hartford back alley during an unsuccessful robbery.

The stations owned-and-operated by the networks continued to do a good number of the first-rate documentary essays put on the air by local news staffs. The fact that they were probably the best-heeled in the nation, did not detract from the excellence of the product which included WBBM-TV Chicago's "The Rape of Paulette" (CBS), an unflinching look at the crime of rape which enlisted the cooperation of a number of attractive and articulate women who had been victims of particularly brutal attacks. A DuPont citation was voted to Bill Leonard and WRC-TV Washington (NBC) for "Families on the Road to Somewhere", a program which was obviously intended as an antidote to the negative picture of American family life presented by other highly effective TV documentaries in the recent past and which succeeded in presenting its case without being sentimental

or simplistic. Another citation went to William Turque and WNBC-TV New York for "Saturday Night at Fort Apache," his fly-on-the-wall treatment of the activities of one New York City police precinct on a typically violent weekend. It was proof of how close to the big city's gut a TV reporter and cameraman can get.

Broadcast groups had a less distinguished record during the year. A consistent top performer in the documentary field, Group W was making disturbing noises about disbanding its winning team, the Urban America Unit which this year again earned a DuPont-Columbia Award for "And the Rich Shall Inherit the Earth," its definitive treatment of the growth of the big agricultural conglomerate and the tragically rapid disappearance of the small family farm in America. The program's selection and presentation of illustrative detail to tell its sad story was impeccable - the obvious result of an unbeatable combination of experience and concern.

Documentary production outside both network and local stations was represented with distinction this year by two documentaries from World Horizon Films, an arm of the Catholic Missionary Order of Maryknoll. Both were the work of Father Donald Casey, M.M. One, "The Healer" dealing with the natives of the altiplano of Peru was magnificent both in its photography and its ability to convey the sense of a civilization totally removed from the average North American viewer. "Campamento" was a successful effort to view one of Santiago Chile's working class suburbs, since decimated by the junta, from the inside out. It was an example of high-quality documentary making and an historical record of prime importance.

Another documentary important because of its timing and the thoroughness and objectivity with which it looked at a neglected subject was ABC's "Chile - An Experiment in Red", aired just six weeks before the coup. Viewers were given

a remarkably clear picture of a country which turned out to be on the verge of chaos.

Despite the talent at their disposal and such instances of individual excellence, the networks were not unusually generous in the documentary field.

Except for Watergate, national public TV, the pace setter in hard-hitting and controversial public affairs programming in the recent past, had much less to boast about, thanks to a variety of pressures.

The commercial networks which did yeoman service in their coverage of Watergate and added a respectable number of late night hours to consider important breaking stories, could not bring themselves to put many serious or controversial documentaries in prime time, the real proof of TV's dedication to informing its audience. At the end of the season, "First Tuesday", one of the two network magazine shows responsible for giving broad attention to big stories at a reasonable hour, was cancelled, leaving CBS' exemplary "60 Minutes" alone in the field. Still, the CBS series which contained some of the most consistently adult journalism on the air was not allotted a regular prime time slot and was subject to long blackouts to accommodate more profitable and popular programming. This meant that nowhere on the commercial networks' mid-evening schedule could the American public find a weekly spot devoted to news and public affairs.

This fact made it all the more remarkable and praiseworthy that with so little encouragement from the loci of power: the government, the sponsor and management, an increasing number of top calibre news and public affairs programs kept getting on the air.

There were two possible explanations for this mystery - 1) the persistence, courage and increasing skill of broadcast journalists as individuals and as a profession; 2) the growing ability among a supposedly apathetic and restless American public to sit still and pay attention.

AM RADIO

WMCA 570	WABC 770	WINS 1010	WFAS 1230	WEVD 1330	WVOX 1480
WICC 600	WNYC 830	WHN 1050	WGBB 1240	WPOW 1330	WHOM 1480
WVNJ 620	WCBS 880	WHLI 1100	WADO 1280	WBNX 1380	WTHE 1520
WNBC 660	WPAT 930	WNEW 1130	WGLI 1290	WNJR 1430	WQXR 1560
WOR 710	WWDJ 970	WLIB 1190	WVIP 1310	WBAB 1440	WWRL 1600

MORNING

5:00 a.m.—WINS—News and information features (Continuous 24 hours a day).
5:00 a.m.—WCBS—News Radio 88. News and information features (Continuous 24 hours a day).
5:00 a.m.—WABC—Musicradio 77 (Continuous music 24 hours a day).
5:30 a.m.—WOR—John Gambling Show. Music, talk, news.
6:00 a.m.—WNBC—Don Imus Show. Music, news.
6:00 a.m.—WPAT—Music (Continuous 24 hours a day).
8:30 a.m.—WEVD—Joey Adams Show; Otto Preminger.
9:00 a.m.—WMCA—Bob Grant Telephone-Talk Show.
10:00 a.m.—WNEW—William B. Williams Show. Music, talk, news.
10:00 a.m.—WHN—Bruce Bradley Show. Country music, talk, news.

AFTERNOON

12:00 noon—WEVD—Ruth Jacobs Show; Morris Morrison, author. "Poetry the Healer."
1:15 p.m.—WOR—Arlene Francis Show; Hortense Calisher, author.
1:15 p.m.—WMCA—Leon Lewis Telephone-Talk Show; Carole Altman, Freyda Zell.
2:15 p.m.—WOR—Barry Farber Discussion Show (Also at 8:15 p.m.).
4:00 p.m.—WNEW—Ted Brown Show. Music, talk, news.

EVENING

7:00 p.m.—WNBC—Wolfman Jack Show. Music, news.
7:00 p.m.—WMCA—Call Up the Boss; R. Peter Strauss. "Programing Suggestions."
8:00 p.m.—WNEW—Bob Fitzsimmons Show. Music, talk, news.
8:45 p.m.—WMCA—Pro Football; Steelers-Dolphins (Simulcast on WABC-TV).
9:15 p.m.—WEVD—Forward; David Abrahamson, psychiatrist. "The Police and the Psychiatrist."
11:30 p.m.—WQXR—Casper Citron Show; Arlie Schardt, William Rusher, authors. "Amnesty? The Unsettled Question of Vietnam."
12:00 mid.—WMCA—Long John Nebel and Candy Jones Telephone-Talk Show; Patricia Morgan, transsexual.
12:00 mid.—WNBC—Gordon Hammett Show; Richard Hoagland, others. "Kohoutek."

FM RADIO

WSOU 89.5	WLIR 92.7	WPLJ 95.5	WXLO 98.7	WBAB 102.3	WRFM 105.1
WKCR 89.9	WPAT 93.1	WQXR 96.3	WBAI 99.5	WNEW 102.7	WHBI 105.9
WFUV 90.7	WVOX 93.5	WNBC 97.1	WVNJ 100.3	WTFM 103.5	WVIP 106.3
WNYE 91.5	WNYC 93.9	WEVD 97.9	WCBS 101.1	WWYD 103.9	WRVR 106.7
WHOM 92.3	WFME 94.7	WHLI 98.3	WPIX 101.9	WNCN 104.3	WBLS 107.5

6:00 a.m.—WPIX—Rock Music; Les Marshak, host (Stereo).
6:00 a.m.—WRFM, WTFM—Stereo Music (Continuous 24 hours a day).
10:00 a.m.—WRVR—Home Questions With Barbara Michalak; Arnold Klein. "Cable TV Service and Charges."
10:00 a.m.—WPIX—Rock Music; Dennis Quinn, host (Stereo).
10:30 a.m.—WKCR—Coverage of the United Nations General Assembly Proceedings.
3:00 p.m.—WPIX—Rock Music; Jim Horne, host (Stereo).
4:00 p.m.—WBLS—Frankie Crocker Show. Music, talk, news.
5:00 p.m.—WNYU—Promenades; "Dutch Avante-Garde Composers."
5:00 p.m.—WNYC—National Public Radio—All Things Considered. News and features.
6:45 p.m.—WHBI—Dick Richards Here; Allen Swift, ventriloquist.
7:00 p.m.—WPIX—Rock Music; Jim Quinn, host (Stereo).
7:00 p.m.—WNYC—Masterwork Hour; Ravel's "Piano Concerto in G Major," other selections.
7:00 p.m.—WRVR—The Zero Hour Series; "Queen In Danger," Juliet Mills, others (Part 1).
7:05 p.m.—WNCN—Anniversary Concert; "Lily Pons Celebration."
7:30 p.m.—WRVR—Sherlock Holmes; "A Case of Identity."
8:00 p.m.—WVNJ—Curtain Time; "Applause" (Recorded).
12:00 mid.—WPIX—Rock Music; Jerry Carroll, host (Stereo—to 6 a.m.).

News Around the Dials

TV News Winners Named

By GEORGE MAKSIAN

Columbia University yesterday announced the winners of the fifth annual Alfred I. duPont-Columbia University Awards in Broadcast Journalism for the 1972-'73 season.

Included in the honors were **Arthur Holch** and ABC News for "Chile: Experiment in Red," a one-hour examination of the country before the military takeover; **Irv Drasnin** and CBS News for "You and the Commercial," which the university called "the bravest network documentary of the year"; **Robert Northshield** and NBC News for "The Sins of the Fathers," which dealt with the orphaned and abandoned children of the Vietnamese war.

Other winners were KGW-TV, Portland, Ore., for "Death of a Sideshow;" WBBM-TV, Chicago,

Sammy Davis Jr.

Lowell Thomas

for "The Rape of Paulette;" WTIC-TV, Hartford, for "The Nine-Year-Old in Norfolk Prison;" **Dick Hubert** and Group W for "And the Rich Shall Inherit the Earth;" **Elizabeth Drew** and the National Public Affairs Center for Television for "Thirty Minutes With," and KNX Radio, Los Angeles, for editorials on important community issues.

The winners will receive a sliver sculpture designed by Louis Kahn. The awards will be presented Dec. 13 on the university campus. The selection of the winners by a seven-member jury is made in conjunction with the Alfred I. duPont-Columbia University Survey of Broadcast Journalism, an independent study of news and public affairs broadcasting across the country.

Local Citations

This year for the first time the University has voted 11 citations to local stations for distinction in news and public affairs programing. Columbia said that up to now the exhibits submitted by local stations were generally not of network quality.

Among the citation winners were **Geraldo Rivera** and WABC-TV for "The Littlest Junkie: A Children's Story"; **William Turque** and WNBC-TV for "Fort Apache"; and **Craig Gilbert** and WNET/13 for "An American Family."

Also honored was **Don Hewitt** and CBS News for "60 Minutes."

Among the participants at the Dec. 13 ceremonies will be **Lowell Thomas, Pauline Frederick** and **Sen. Mark Hatfield.**

* * *

Sammy Davis Jr., Carol Burnett, Roberta Flack, Bette Midler, Redd Foxx, Sonny and Cher and **Roy Clark** will be among the performers receiving awards from the American Guild of Variety Artists on "The Entertainer of the Year" special, to be hosted by Ed Sullivan on CBS Saturday, Jan. 26, from 10 to 11:30 p.m.

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comet like Kohoutek might bear on the origin of life would have seemed bizarre. However, it now appears that early steps in the evolution of life's chemistry took place in the nebula whose residue seems to be embodied in the comets and outer planets.

Recent observations of radio emissions generated by substances precursor to those involved in the chemistry of life have shown that they exist in the vast regions between stars. More complex substances, such as the amino acids from which proteins are formed, have been found in meteorites.

NASA

An image of Jupiter transmitted from the spacecraft Pioneer 10 to a TV monitor at Ames Research Center in Mountain View, Calif. It shows the colored bands for which the planet is known, and the Great Red Spot.

Thus, during the formative period of the solar system, evolution toward the chemistry of life proceeded at least that far. It is now hoped that clues to the direction and extent of this evolution may be found, either in the emissions from Kohoutek, under intense solar radiation as it nears the sun, or in the composition of Jupiter.

With regard to the origin of the solar system itself, Jupiter is of special interest because of warm, rising material and neighboring bands of cold, sinking material. Why the red spot —far larger than the earth— should persist in such a situation is mysterious. Its location, relative to the deep spinning interior of the planet, seems to drift and some believe it an atmospheric response to some deeper-lying feature.

Field Penetrated

The radio emissions seem partly related to the planet's radiation belts—the region of fast-moving particles, trapped in the jovian magnetic field, that has successfully been penetrated by Pioneer 10. The innermost moon of Jupiter, Io, lies within that region and its flight seems to control the beaming toward the earth of one class of jovian radio bursts.

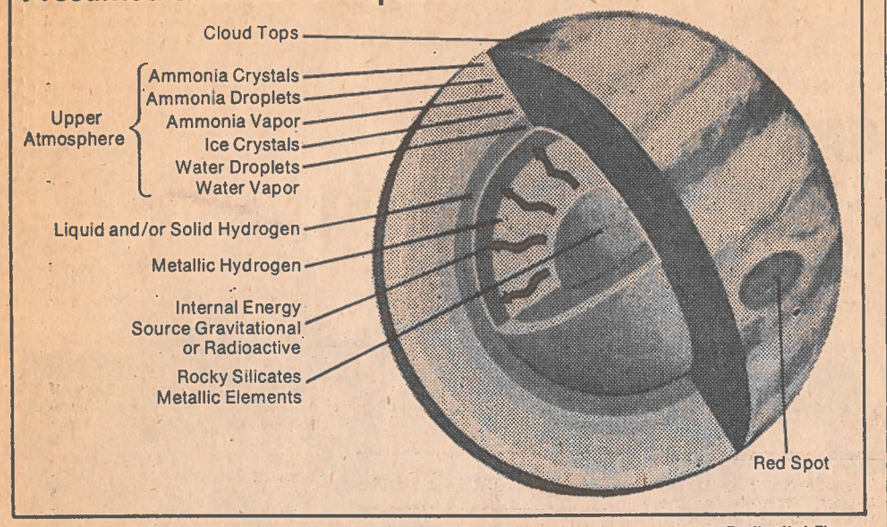
Jupiter has 12 moons in all—the largest assemblage of the solar system—and four of the five outer ones are "wrong way" moons. That is, they circle the planet clockwise instead of counterclockwise. Almost all circular movement in the solar system, such as the spin of the sun, planets and moons and the directions of their orbits, is counterclockwise, presumably from the original sense of rotation in the nebula.

captured asteroids.

It appears that Phoebe, as well as the four jovian nonconformists, has been absolved of misbehavior.

ect scientist, said at a news conference today that Pioneer 10's measurements of magnetism and high-energy particles "continues to creep upward" as

Presumed Structure of Jupiter



The New York Times

Winners Are Picked To Receive Awards In Broadcast News

Winners of the fifth annual Alfred I. du Pont-Columbia University awards in broadcast journalism were announced yesterday by Dr. William J. McGill, president of Columbia.

The awards for the broadcasting year of 1972-73, which are administered by the university's Graduate School of Journalism under the direction of Marvin G. Barrett, will be presented to:

¶KGW-TV, Portland, Ore., for "Death of a Sideshow," a 90-minute program on Portland's skid row.

¶WBBM-TV, Chicago, for "The Rape of Paulette," a look into the crime of rape.

¶WTIC-TV, Hartford, for "The Nine-Year-Old in Norfolk Prison," an hour-long program on the justice of the conviction of a mentally retarded 28-year-old black man.

Other winners were Arthur Holch and A.B.C. News for "Chile: Experiment in Red;" Irv Drasnin and C.B.S. News for "You and the Commercial;" Robert Northshield and N.B.C. News for "The Sins of the Fathers;" Dick Hubert and Group W for "And the Rich Shall Inherit the Earth;" Elizabeth Drew and NPACT for "Thirty Minutes With. . . ." and KNX Radio, Los Angeles, for editorials on community issues.

The winners will receive a silver sculpture designed by Louis Kahn, architect, at ceremonies to be held Dec. 13 on Columbia's Morningside Heights campus. The event will also celebrate the 30th anniversary of the first du Pont Awards and the fifth of the establishment of the awards at Columbia.

In addition to the 9 regular du Pont-Columbia awards, the jurors voted 11 citations in broadcast journalism to 8 television stations, a radio station, a news program and a film broadcast. The citations were in recognition of what was called the "increase in top-quality public affairs programming."

CATHOLICS PLEASED WITH VOCATION PLEA

A 13-week, $100,000 newspaper and magazine advertising campaign begun Nov. 20 by the Roman Catholic Archdiocese of New York to elevate the public image of priests and to attract men to the priestly vocation, has met with "gratifying" results, according to the Rev. Terence Attridge.

Father Attridge is co-director of vocations for the archdiocese. In an interview yesterday, he said that telephone calls in response to the campaign averaged 30 to 40 a day and that several letters had been received from as far away as Oklahoma and Arizona.

During the campaign, five different "image building" ads will appear in selected metropolitan-area newspapers and in regional editions of national magazines in the 10 counties covered by the archdiocese.

Newspaper articles about the campaign have been printed across the country, accounting for letters from the Far West, Father Attridge said.

Men interested in further information are urged to dial PRIESTS 774-3787, a special telephone line set up by the archdiocese.

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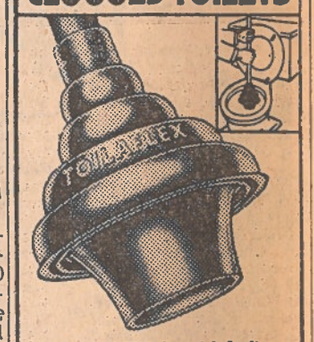

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GRADUATE SCHOOL OF JOURNALISM Journalism Building

October 29, 1973

Mr. Irv Drasnin
CBS News
35 West 45th Street
New York, New York

Dear Mr. Drasnin;

As Director of the DuPont-Columbia Survey and Awards, I would like to add my congratulations to those of Dean Baker and the jurors for your splendid contribution to broadcast journalism.

The award ceremony on Decebmer 13th will be simple, involving the President of the University, the Dean of the Graduate School of Journalism, the jurors and a panel of distinguished individuals invited to make the presentations. The presenter will give a description of the jurors' reasons for selecting the winner and the winner will respond as he feels appropriate. (To keep the ceremony a bearable length, we suggest brief acceptances. Still, some of the most interesting and moving moments of previous ceremonies have come in these acceptance remarks.)

On December 13th we are asking all award winners to meet at 5 p.m. in the Twombley Burden Room behind the Rotunda in Low Library to receive last minute instructions before the ceremony at 5:30.

I would appreciate it if as soon as possible, you would notify us who the person is who will accept the award (if it is other than yourself) and also give us the names of people you would like to have invited to the ceremony. (Since the occasion is to honor the winners, there is no limit placed on the number of people on your list of invitees.) If you wish, you may call in your list to my assistant, Jane Vittengl (212-280-5047.)

As Dean Baker said in his letter to you, the complete list of winners will be formally announced later. Meanwhile, if you have any questions, please let us know.

Sincerely,

Marvin Barrett
Director

MB:jv

(1)

There are those who think that spending the better part of a year watching television commercials has had some affect on me.

That's possible: I seem to have kept saying to CBS: "Try it – you'll like it" and they kept saying to me: "Take it off – take it all off"

~~Hopefully~~ Perhaps, there's some significance to the fact that – without censorship and without sponsors – we were able to examine – on commercial television –

(2)

advertising on television. We don't pretend that this is the last word on the subject – hopefully, it's the first.

I think it is important ~~[illegible]~~ to remember – whether we are in print or on the air – that even though we are paid by corporations – as journalists, it is as ~~important~~ vital to be independent of the influence of business as it is to be independent of the influence of government.

(3)

I don't really know what repercussions there were from this broadcast: all I've been told is that there's a lot I haven't been told.

No documentary goes on the air exactly as the producer would have it. But – for the record – I think it is also important to say that the only limits placed on this broadcast were

(4)

which thankfully were broadened and deepened by those of my colleagues.

I am as gratified by that fact as I am by your recognition of the result.

I thank you – but I must also thank them:

Wolff
Steinbaum
Fochovec
Blechta
Pawlowicz
Geary

WASH. Post 12/3/73

Media

Broadcast Awards

NEW YORK (UPI) — Columbia University President William J. McGill yesterday announced the winners of the 1972-73 Alfred I. Dupont-Columbia University Broadcast Journalism Awards.

The awards will be presented at ceremonies on the Columbia University campus Dec. 13. Each of the nine winners will receive a silver sculpture designed by architect Louis Kahn.

Selected by a seven-member jury were:

- KGW-TV, Portland, Ore., for "Death of a Sideshow."
- WBBM-TV, Chicago, for "The Rape of Paulette."
- WTIC-TV, Hartford, for "The Nine-Year-Old in Norfolk Prison."
- Arthur Holch and ABC News for "Chile: Experiment in Red."
- Irv Drasnin and CBS News for "You and the Commercial."
- Robert Northshield and NBC News for "The Sins of the Father."
- Dick Hubert and Group W for "And the Rich Shall Inherit the Earth."
- Elizabeth Drew and NPACT for "Thirty Minutes With . . ."
- KNX Radio, Los Angeles, for editorials on important community issues.

The awards program was established in 1943 by Mrs. Jessie Ball Dupont, widow of Florida financier Alfred I. Dupont.

The joint Dupont-Columbia program was established in 1968 through an agreement between the Alfred I. Dupont Foundation and the Columbia School of Journalism.

This year's jurors awarded 11 special citations in addition to the regular awards because of a "striking increase in top-quality public affairs programming."

"Five years ago there was one documentary which the Dupont jurors found equal in scope and technique to the best network product," the jurors said. "This year there were dozens.

Named to receive the citations were:

KCET-TV Los Angeles, for minority coverage.

- George T. Osterkamp and KPIX-TV, San Francisco, for "And Now the News."
- KQED-TV, San Francisco, for "The Great California Land Grab."
- George T. Osterkamp and KPIX-TV, San Francisco, for "And now The Story."
- WITI-TV, Milwaukee, for "Post Vietnam Syndrome."
- William Turque and WNBC-TV, New York, for "Fort Apache."
- Craig Gilbert and WNET-13, New York, for "An American Family."
- Bill Leonard and WRC-TV, Washington, D.C., for "Families on the Road to Somewhere."
- Don Hewitt and CBS News for "60 Minutes."
- The Rev. Donald J. Casey and World Horizon Films for "The Healer" and "Campamento."
- WJBO Radio, Baton Rouge, for investigative reporting.